



Für HARFE



Harfe solo.

	<i>M. netto</i>
Alberstoetter, Carl. Drei kl. Vortragstücke.	
op. 4. Romanze	1 20
op. 5. Marsch	1 20
op. 6. Tokkata	1 80
Dizi, F. Sonate Pastorale	2 —
Grande Sonate	2 50
Neue, von W. Posse revidierte Ausgabe.	
Holy, Alfred. op. 12. Drei kleine Stücke.	
a) Notturmo	1 50
b) Ständchen	
c) Canzonette	
Huber, Walter. op. 5. Andante religioso	1 50
— op. 12. Valse lente	1 50
Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales)	1 50
— op. 12. Zwei Stücke	2 —
a) Souvenir. b) Arabeske.	
— Deux Esquisses (Mélancolie. Joie) ..	2 —
Oberthür, Charles. Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust)	1 50
Poenitz, Franz. op. 68. Klänge aus der Alhambra	2 —
— op. 76. Adventklänge. Präludium ..	2 —
— op. 77 No. 1. Abendfrieden	1 80
— op. 77 No. 2. Nocturno	2 50
— op. 78. Maskenscherz. Salonstück ..	2 —
Posse, Wilhelm. Mazurka	1 50
— Tarantelle	1 50
— Improvisationen	2 —
— Zwei Walzer. No. 1, 2	1 50
— Sechs kleine Stücke	2 —
No. 1. Neckerei. No. 2. Nachstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.	
Schüecker, Edmund. op. 28. Legende ..	2 —
— op. 35. Fantasio appassionato	3 —
— op. 37. Elisabeth Gavotte	1 50
— op. 38. Barcarole	2 —
— op. 41. Henrica. Nocturno	2 —
Snoer, Johannes. op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“	2 —
— op. 52. Zwei leichte Salonstücke.	
a) Capriccio marcial	1 50
b) Capriccio melodieux	1 50

	<i>M. netto</i>
Snoer, Joh. Vier leichte Vortragsstücke.	
op. 102. Romance	1 50
op. 103. Nocturne	1 50
op. 104. Capriccio marcial und Intermezzo	1 50
op. 105. Konzertwalzer	1 50
— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.	
No. 1. Morgenstimmung	1 50
No. 2. Waldesrauschen	1 50
No. 3. Am Bach	1 50
No. 4. Elfentanz	1 50
No. 5. Abendlied	1 50
Spohr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“ ..	1 50
Revidiert von W. Posse.	
Stahl, Ernst. op. 41. Les Adieux (Abschied)	1 50
— op. 42. Serenade	1 50
— op. 50. An der Quelle. Salonstück ..	1 50
— op. 56. Marguerite. Gavotte	1 50
Tedeschi, L. M. op. 31. Marionetta. Humoreske	1 50
— op. 32. Pattuglia Spagnuola	1 50
— op. 34. Suite	4 —
— op. 37. Etude Impromptu	2 —
Theumann-Schetochina. Rhapsodie hongroise	2 —
Trneček, Hans. op. 7. Schubert-Fantasie	2 50
— op. 30. Novelette	1 50
Verdalle, Gabriel. op. 1. Andante religioso	1 50
— op. 2. l'Oiseau-Mouche	1 50
— op. 3. Petite Marche	1 50
— op. 4. Aubade	1 50
— op. 5. Sérénade	1 50
— op. 6. Romance sans paroles	1 50
— op. 7. Adagio	1 50
— op. 8. Valse caprice	1 50
— op. 9. Mazurka	1 50
— op. 10. Barcarole	1 50
— op. 19. Valse lente	2 —
— op. 23. Saltarelle	1 50
— op. 27. Sevillana	1 50
— op. 33. Invocation	1 50
— op. 34. Doux songe	1 50
— op. 39. Lucciola	1 50
— op. 40. Danse slave	1 50

	<i>M. netto</i>
Verdalle, Gabriel. op. 41. Légende bretonne	1 50
— op. 42. Remembrance	1 50
— op. 43. Recueillement	1 50
— op. 45. Childish march	1 50
— op. 46. Leggenda d'amore	1 50
— op. 67. Primavera	1 50
— op. 73. Badinage	1 50
— op. 76. Amoroso	1 50
— op. 79. Berceuse	1 50
— op. 87. Scherzetto	1 50
— op. 89. Impromptu	1 50

Chromatische Harfe (ohne Pedale).

Weigel, Karl. Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à	2 —
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Zwei Harfen.

Holy, Alfred. op. 13. Festmusik	3 —
Poenitz, Franz. op. 65. Fantasie in Ges-dur	4 —
— op. 75. Spukhafte Gavotte	2 —
— op. 80. Wikingerfahrt. Fantasie i. As-moll	4 —
Schüecker, Edmund. op. 40. Remembrances of Worcester	6 —

Harfe solo mit Orchester.

Alberstoetter, Carl. op. 3. Konzertstück (Ballade).	
Partitur	6 —
Orchesterstimmen	10 —
Solostimme	1 50
Huber, Walter. op. 9. Fantasie.	
Partitur	8 —
Orchesterstimmen	12 —
Solostimme	2 —
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme f. Harfe	1 —
Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme	1 —
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur	16 —
Orchesterstimmen	20 —
Solostimme	3 —
Zabel, Albert. op. 35. Großes Konzert C-moll.	
Partitur	16 —
Orchesterstimmen	30 —
Solostimme	4 —



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„Valse Caprice.“

Walter Huber, Op.12.

Tempo di Valse.

Harfe.

f *p* *f*

ff *schnell* *rall.*

rall. *a tempo* *ff* *p* *L.H.*

L.H. *rit.* *13* *p*

The musical score consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Features a treble staff with a melodic line and a bass staff with a bass line. A marking *L.H.* is present in the bass staff. A triplet of eighth notes is marked with a '3' above it. The system ends with a forte *f* dynamic.
- System 2:** The bass staff begins with a very forte *ff* dynamic and a *rit.* (ritardando) marking. The system concludes with a *ff* dynamic and a triplet of eighth notes.
- System 3:** The treble staff contains a large, sweeping melodic line. The bass staff starts with a piano *p* dynamic. The system ends with a very forte *ff* dynamic.
- System 4:** The treble staff is marked *Brillante.* and *ff*. The bass staff has a *rit.* marking. The system concludes with a tempo change to *a tempo*.
- System 5:** The treble staff is marked *leggiere* (light). The bass staff has a *rit.* marking and a piano *p* dynamic.
- System 6:** The treble staff features triplet markings (3) and a *Orall.* (Orally) marking. The bass staff has a *mf* (mezzo-forte) dynamic.
- System 7:** The system concludes with a large, sweeping melodic line in the treble staff, marked with a '6' above it, and a bass line marked with a '5' below it.

First system of musical notation. The right hand features a melodic line with a slur over a sixteenth-note scale, marked with a '6' above it. The left hand has a bass line with a forte (*f*) dynamic. The system concludes with a fortissimo (*ff*) chord.

Second system of musical notation. The right hand continues the melodic line with a slur over a sixteenth-note scale, marked with a '7' above it. The left hand has a bass line. Dynamics include *sf* (sforzando), *mf* (mezzo-forte), and *rall.* (rallentando). The system ends with a double bar line.

Third system of musical notation. The right hand has a melodic line starting with a piano (*p*) dynamic. The left hand has a bass line. The tempo is marked *a tempo*. The system includes a section labeled *L.H.* (Left Hand) in the right hand part.

Fourth system of musical notation. The right hand has a melodic line with a slur over a sixteenth-note scale, marked with a '3' above it. The left hand has a bass line. Dynamics include *p* (piano) and *L.H.* (Left Hand) in the right hand part.

Fifth system of musical notation. The right hand has a melodic line with a slur over a sixteenth-note scale, marked with a '1' above it. The left hand has a bass line. Dynamics include *rit.* (ritardando) and *rall.* (rallentando). The system ends with a double bar line.

Sixth system of musical notation. The right hand has a melodic line with a slur over a sixteenth-note scale, marked with a '13' above it. The left hand has a bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte). The system ends with a double bar line.





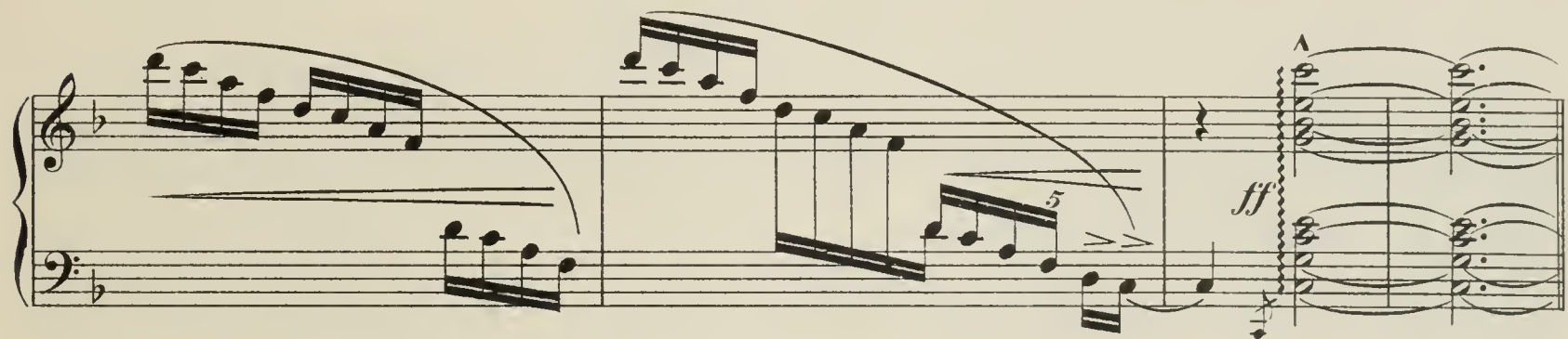
First system of musical notation. The treble staff contains a melodic line with a slur over the first two measures, marked *rall.* and *mf a tempo*. The bass staff provides a harmonic accompaniment with chords and single notes.



Second system of musical notation. The treble staff features a melodic line with a slur and a *rit.* marking. The bass staff continues the accompaniment. A *ff* dynamic marking is present in the final measure of the system.



Third system of musical notation. The treble staff begins with a *fff* dynamic marking and a *Presto.* tempo marking. It contains a rapid melodic passage with a slur and a *6* fingering. The bass staff has a corresponding accompaniment. An *accelerando* marking is placed between the staves.



Fourth system of musical notation. The treble staff continues the rapid melodic passage with a slur and a *5* fingering. The bass staff has a corresponding accompaniment. A *ff* dynamic marking is present in the final measure of the system.



Fifth system of musical notation. The treble staff contains a first ending marked *1.* and a second ending marked *2.* with a *ff* dynamic. The bass staff has a corresponding accompaniment. A *mf* dynamic marking is present in the first measure. The system concludes with a *sf* dynamic marking and a final note.

First system of musical notation. The right hand features a series of chords and a descending eighth-note scale, with a fermata over the final chord. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *sf* (sforzando).

Second system of musical notation. The right hand has a long, sweeping melodic line with a fermata. The left hand continues with eighth notes. A *glissando* marking is present in the left hand. Dynamics include *sf*.

Third system of musical notation. The right hand has a series of chords and eighth notes. The left hand has a steady eighth-note accompaniment. A *Tempo I.* marking is present. Dynamics include *f* (forte).

Fourth system of musical notation. The right hand has a series of chords and eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *f*.

Fifth system of musical notation. The right hand has a series of chords and eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *f* and *rall.* (rallentando).

First system of musical notation. The treble staff features a melodic line with a slur over measures 7 and 13, marked *ff ad lib.* and *ff*. The bass staff has a corresponding accompaniment. Dynamics include *sf* and *f*.

Second system of musical notation. The treble staff has a melodic line with a slur, marked *mf*. The bass staff has a corresponding accompaniment. Dynamics include *mf*.

Third system of musical notation. The treble staff has a melodic line with a slur, marked *ff rit.* and *ff a tempo*. The bass staff has a corresponding accompaniment. Dynamics include *ff*.

Fourth system of musical notation. The treble staff has a melodic line with a slur, marked *ff*. The bass staff has a corresponding accompaniment. Dynamics include *ff* and *p*.

Fifth system of musical notation. The treble staff has a melodic line with a slur, marked *sf* and *ff*. The bass staff has a corresponding accompaniment. Dynamics include *sf* and *ff*.



Violine und Harfe.

M. S.
nello

Alberstoetter, Carl. op. 7. Romanze . . .	2 —
Chopin, Fr. op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler	2 —
Meyer-Mahlstedt, Adolf. op. 14. Petite Sérénade	2 —
Oberthür, Charles. Fantasie über „Auld Robin Gray“	1 50
Poenitz, Franz. op. 79. Am Strand. Fantasie	5 —
Stahl, Ernst. op. 49. Gedenken. Elegie.	2 —
— op. 52. Schelmerei. Scherzo	1 50
— op. 69. Romanze in F-dur	1 50
Tedeschi, L. M. op. 28. Serenade	2 —
Verdalle, Gabriel. op. 18. Larghetto . . .	2 —
— op. 24. Rêverie	1 50
— op. 26. Cantilène	1 50
— op. 29. Chant d'amour	1 50
— op. 30. Mélancolie	1 50
— op. 32. Pleurs et Rires	1 50
Wilm, Nicolai von. op. 156. Duo	2 50

Violoncello und Harfe.

Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer	1 50
Haendel, Georg Friedr. Sarabande G-moll bearb. von Heinrich Katona-Grüneke	1 —
Hopf, Hermann. op. 2 No. 1. Albumblatt	1 50
— op. 2 No. 2. Gavotte in A moll.	1 50
Huber, Walter. op. 13. Fantasie	2 50
Oberthür, Charles. Fantasie über „Auld Robin Gray“	1 50
Stahl, Ernst. op. 49. Gedenken. Elegie	2 —
Sulzer, Joseph. op. 26. Idyll (Im Thüringer Volkston)	2 —
Tedeschi, L. M. op. 33. Impromptu dramatique	3 —
Verdalle, Gabriel. Meditation	2 —

Flöte und Harfe.

Hilse, B. op. 6. Suite für Flöte und Harfe oder Klavier	3 —
No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.	
Schönicke, Wilh. op. 30.	
No. 1. Canzonetta	1 50
No. 2. Seguidilla	2 —

Cornet à Pistons u. Harfe.

M. S.
nello

Böhme, O. op. 23. Soirée de St. Petersburg	2 —
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Ensemblemusik mit Harfe.

Frommer, Paul. op. 47. Serenade für Violine, Violoncello und Harfe	2 —
Heinisch, Victor. Elegie für Violine, Violon- cello, Harfe und Harmonium	3 —
Kempter, Lothar. op. 43. Romanze für Violine, Viola, Cello und Harfe	3 —
Kienzl, Wilhelm. op. 53. Abendstim- mungen. Drei Stücke für Streich- orchester und Harfe.	
No. 1. Harfners Abendsang.	
Partitur	2 50
Stimmen	2 50
No. 2. Ave im Kloster.	
Partitur	2 50
Stimmen	2 50
No. 3. Serenade.	
Partitur	2 50
Stimmen	2 50
Klughardt, August. Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel	2 —
Mostler, N. M. op. 20. Harfenständchen. Für Violine, Violoncello und Harfe	3 —
Oelschlegel, Alfred. op. 144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe	2 —
Snoer, Johannes. op. 35. Preghiera für Violine, Violoncello und Harfe	2 —
Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe	2 —
Trneček, Hans. op. 29. Nocturno für Violine, Violoncello und Harfe	3 —
Weber, Otto. Ein Traum für Violine, Violoncello und Harfe	2 50
— Abschied für Violine, Violoncello und Harfe	2 50

Harfe und Pianoforte.

M. S.
nello

Alberstoetter, Carl. op. 3. Konzertstück (Ballade)	2 50
Zabel, Albert. op. 35. Groß. Konzert C-moll	8 —

Harfe und Orgel.

Kienzl, Wilhelm. op. 53 No. 1. Abendsang	2 50
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Gesang und Harfe.

Kienzl, Wilhelm. op. 56. Verwelkte Rosen	1 50
Klughardt, August. op. 80 No. 2. Alt- deutsches Minnelied	— 60
Müller, Margarethe. Christkindchen. Ausgabe für hohe Stimme	— 60
Ausgabe für tiefe Stimme	— 60

Studienwerke.

Zabel, Albert. Große Methode für Harfe, vom ersten Anfang bis zur höchsten Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3.	
Jeder Teil kostet gebunden	3 —
Komplett in 1 Band gebunden	8 —
Kastner, Alfred. op. 11. 50 leichte Übungen f. Pedalharfe in progressiver Reihenfolge:	
Heft I, Übung 1—25 (ohne Pedale)	4 —
Heft II, Übung 26—50	4 —
Posse, Wilhelm. Acht gr. Konzert-Etüden. No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etüde	1 50
Schuëcker, Edmund. op. 36. Sechs Vir- tuosen-Etüden	4 —
Tedeschi, L. M. op. 36. Al Ruscello Studio di Concerto	3 —
Zabel, Albert. Drei große Konzert- Etüden. No. 1, 2, 3. Jede Etüde	2 —

Weigel, Karl. Schule für die chromatische Harfe ohne Pedale. Teil 1 und 2.	
Jeder Teil	3 —
Komplett in 1 Band	5
Elegant gebunden	7 50

Bücher über Harfe.

In zweiter, vermehrter und verbesserter Auflage
erschien:

Ein Wort an die Herren Komponisten
über die praktische Ver-
wendung der Harfe im
Orchester von ALBERT ZABEL . . . Mark 1.60.

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